

CREATIVE RESISTANCE MEETING

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| Mapping the Creative Resistance Network The objective of this process was to identify the resources and needs of the networks participating in the Creative Resistance meeting in order to identify possibilities for collaboration and the sharing of resources. After some deliberation, we decided to produce maps of each of our organizations and share them with the group in order to begin the process. The following are images and summaries of our resources and needs, as well as some preliminary possibilities for collaboration. The hope is to continue to deepen our connections in order to empower our individual networks, and to increase the overall potential for a productive intersection between artists, arts organizations, and human rights efforts. Res Artis – Mario A. Caro | 22 |
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CONTRIBUTORS

INTRODUCTION

1. PREFACE: WHAT IS A BOOK SPRINT?

2. CREATIVE RESISTANCE – AN INTERSECTING NETWORKS APPROACH

Creative Resistance – An Intersecting Networks Approach

Wasan Island, Canada, July 10 – 15, 2010

As we prepare to meet together in Canada to talk about the unique challenges of creative resistance, the important work that each of you is doing in your own regions, countries and networks and the ways in which we might be able to support each other through collaborative action, information dissemination and skill sharing, freeDimensional has been collecting feedback on your successes, challenges, opportunities and questions related to supporting artist activists and understanding the issues around creative resistance. This background paper is intended to provide a basis from which to begin our discussions and work together. We hope that, in sharing these successes and challenges, we will be better prepared to address the central question of what each of us can do when situations of injustice affect the work that we are doing.

We asked you what is working most effectively for you right now in terms of identifying, addressing and partnering around support for artist activists or creative resisters. Here are some of your successes:

Focusing on the individual..

"It is far easier to approach people individually than collectively. Collectively they seem to lose their nerve and say "we are so diverse, let's not take any collective decisions". Individually, what works best is to bring them to the countries involved (eg Palestine, Central Asia) - seeing the people and the conditions in those places changes them forever. It's not a great strategy for saving the environment from carbon emissions, however..."

Partnerships...

"Freemuse's greatest successes have been with Ferhat Tunc, Turkey - partly due to F. Tunc's personal engagement and via international partnerships/networks, Lapiro de Mbanga, Cameroon - mainly due to international partnerships / networks, Almazeb, Malaysia/Pakistan - Mainly due to international partnership / networks."

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"Mostly its relationship based so it getting to know and be in dialogue with a range of people - from funders, to other networks to share ideas, to allies and partners outside of the arts who can also help support the work and make it more effective."

"Working out real partnership between organizations working art for social change, and using meeting for building up projects together rather than the classical "seminar to exchange cards"."

"To address their vulnerabilities, AFAI is in the process of partnering with existing organizations dedicated to immigrant and refugees on the one hand, and with the South African arts community on the other to create opportunities for support, safety, etc. AFAI has also focused on projects (showcases, help desk and story-telling) to support the Diaspora community, and these projects are rapidly mobilizing the community, enabling artistic collaborations, sharing of knowledge and support to occur among its members. "

"The best way that the New Tactics project has to offer is through our interactive website and on-line community. Partnering with freeDimensional for an on-line dialogue in Sept 09 was a great way to highlight both the work of fD, specific art spaces, but also for artist activists to see these potentials."

Knowledge exchange....

"We are working with our partners on a 'knowledge and skills sharing' programme which enables partners with different strengths, weaknesses, concerns, successes etc to spend time working with each other (in the form of coordinators residencies) to share ideas and methods and come up with new strategies for working. This is proving to be very successful as organizations are able to share their knowledge and skills and gain new approaches and 'tactics' to enable them to carry out their activities."

"A second area of support is through our Learning Exchanges, which enables peer learning ranging from one-to-one collaborations between members to large international conferences involving a variety of stakeholders and decision-makers."

"having specific moments for exchange with colleagues"

"Another good way to identify areas of art activist support is Arterial Networks involvement in facilitating and attending International conferences. For eg: the recent Tipping Point conference on Art and Climate change held in South Africa in May, allowed scientists and artists to plan for a practical response to climate change challenges in Africa. One such response was the development of an environmental arts/activist festival to be held at/ in parallel with COP17 and dubbed 'COPart'. It was agreed that the COPart initiative would be a proactive, social-justice movement that encapsulates the ideals established at Tipping Point. It will be a civil society engagement process that is more than an arts festival, but rather a movement of proactive citizen networks responding to the complex problems associated with climate change."

Training...

"The Net organizations work in underprivileged territories, giving opportunities to young people. They become resisters, thanks to the artistic tools applied and the strengthening achieved through developing their artistic potential."

"This year besides addressing different issues in the project we are developing, one of the most effective things has been our work as lecturers in the field of art and activism, introducing art students to work with communities and guiding them in the development of a project in the urban space and with communities."

Seed funding....

"One of the ways the Coalition supports our members is through a "Project Support Fund" which combines financial support, technical assistance including methodological resources, advocacy and promotion so that our members can develop and pilot dialogue programs that inspire public involvement and action on sensitive issues. Often, this support is the first seed for developing and sustaining these programs."

Advocacy....

Finally, the International Coalition advocates for every community's right to preserve places of memory no matter how difficult, talk openly about what happened there, and open them as spaces for dialogue on the past and new issues that arise. Our advocacy effort includes strategic "missions" to bring international weight behind and perspective to sites in their local contexts.

"common force to impact on public policies and international cooperation"

Local expertise and knowledge....

"By researching through ANA network and peer communities in different countries in Asia. ANA peer panel members residing in each country who have knowledge and expertise in their specific areas will help identifying and addressing the support for these artist activists or creative resisters. Also, through project applications that they submit directly to ANA."

"We are developing civil society artists' networks in more than 30 countries on the

African continent. These national, in-country networks comprise artists, activists, NGOs, cultural enterprises, etc. These networks and Arterial Network country representatives are the key mechanisms for identifying artist activists in need of support. A recent example: a curator in Zimbabwe was arrested for hosting an exhibition that highlighted the massacre of people in Matabeleland by Mugabe in the 80s. The AN country rep was able to alert the Secretariat and we in turn were able to alert the South African and African media around this, as well as international partners to place pressure on the Mugabe regime. "

Likewise, we asked what your biggest challenges are in engaging with and supporting artist activist or creative resisters. Here are the challenges you identified:

Xenophobia...

"Refugees in South Africa from economic, political and cultural oppression in other African countries have unique challenges in South Africa itself, often being the victims of xenophobic violence from poor, black South Africans who deem them to be a threat to their jobs, access to services, etc. In addition, such refugees are further vulnerable to abusive authorities, to corrupt officials and bureaucratic procedures governing their legal status and ability to earn a living."

Reluctance...

"As mentioned above, trying to get my network to take a stand collectively - as the network itself - is nearly impossible. And I have to proceed very very carefully as my Board knows very well that I want to go much further than some of them and some of our members do. So I have to identify the activists in our network who can speak up themselves."

"Convincing decision-makers such as policy-makers on the value of dialogue on contemporary issues and what places of memory play offer as spaces for dialogue."

"Also most artists are so busy trying to survive, that they are reluctant to think beyond into the bigger picture. That bigger picture might be too scary or overwhelming, and so it is avoided. Artists in SA are also very anxious about falling foul of the regime of funders - not wanting to raise issues or challenge authorities - feeling that the little public support they get, will be jeopardized."

"Self-censorship and a degree of conformity to the status quo by artists who prefer not to rock the boat"

"Artists may not be interested in long term organizing and movement building and even when they are, are pushed in many directions simply to make a living."

"The lack of care/concern among the South African arts community, where a degree of xenophobia is also apparent."

"Apathy"

"Priorities of survival as an artist in very challenging conditions so that support for activist artists who may generate trouble/compromise one's survival is not high on the agenda"

and resistance...

"restricted control and censorship by the government of their countries"

"Arts not being deemed important enough to invest in/support by international partners, so that risks are increased (and engagement in the sector unattractive) i.e. risk of not having funding and risk of crossing the authorities if acting as, or support cultural activism"

"The increasing presence of China as a player on the African continent providing infrastructural, capital and even political support to oppressive regimes with China not having a great record in human rights and freedom of expression."

Lack of placement opportunities...

"Finding more long term placement opportunities (member cities)"

"Lack of well established networks, partnerships and mechanisms to support affected artists in specific regions"

Paperwork...

"and getting visas/residence permits."

"On a more day to day level, we are increasingly having our mobility and activities constricted by visa and political issues, especially in the Middle East and Asia."

Lack of communications and infrastructure...

"Lack of shared indexing tools/ protocols (for data collection) when dealing with persecuted artists."

"Finding out about them. Communicating that we can support them. Helping them to understand the global implications of their individual case."

"The absence of an organized network or agency dedicated to this field of work"

"An absence of a human rights culture and weak institutions/civil society organizations promoting and defending democracy"

Diverse needs....

"In NY there are pressures on artists from the art world which doesn't value process-oriented community based work. Another challenge is organizing on behalf of artists that doesn't link with other communities that have shared problems - for example around displacement and the need for affordable housing and workspace or around the needs of independent workers."

The challenges of connecting local, national and global levels....

"Designing global change always related with local spaces. Give power to real people as the base of our strength as organizations"

"the main challenge is to engage a whole community rather than supporting a single person."

"Helping our members to leverage their international connection (through the Coalition) to greater/more strategic advantage"

"building new institutional new identities without borders"

"cultural and language diversity"

"Language problems, self esteem, lack of IT & marketing skills to empower artist's work."

And of course funding....

"Limited provision of financial support to artists in need / persecuted artists"

"Lack of strong and sustainable funding base"

"Helping to sustain on an ongoing basis the programs of the Sites, when there is little / no institutional and /or governmental and/or financial support;"

"Some of the challenges I have found in working with civil society organizations are that no-one wants to fund these kinds of activities, unless they are directly linked to projects. Lobbying and advocacy have to be situated within other activities that may be seen as less threatening, and/or more directly relevant to the survival of the sector."

"Funding (no surprise there!). Many of our larger grants are ending and the government in UK is drastically cutting its spending in the arts so we are having to consider new approaches and possibly even changing the structure of our organization."

"The absence of funding to support artists' activists on the scale required e.g. funding lawyers

to pursue and defend the rights of artist activists"

We also wanted to know what opportunities you see in the next year to advance your services or partner more effectively to make an impact in the field of creative resistance/providing creative safe haven. Here are the opportunities you identified:

Strategic planning...

"this summer I am writing a new " year plan for my network and it is going to be much more political/activist.....I just need to write it in a way that it will pass. Strategies could include: identifying individual cases of good practice and highlighting them during our main conferences; organizing a small conference only on this topic; writing a small publication about good practice..."

Growing interest...

"More cities are showing interest in joining ICORN. We're also looking at support from the EU Parliament who are developing a strategy for 'shelter cities'."

Growing awareness and urgency...

"An increased awareness and recognition of the role played by music and other cultural means of expression in society as whole."

"Overall coming from the US Social Forum I feel optimistic about the opportunities to link arts, culture, and social change while being mindful of the challenges -- the impact of economic crisis, the lack of regulation, environmental devastation, the fear and intolerance represented by Arizona's law - to name a few."

"New threats of xenophobic violence in SA post World Cup create an urgency and opportunity to attract resources to support and provide to potential victims of such violence"

"Establishing a desk to monitor and publicize threats to creative expression across the continent"

"One of the areas we have been working on more recently is the issue of immigration. We launched the Immigration Sites of Conscience Network in the U.S. where 14 museums remembering immigration histories (like Ellis Island, etc.) partnered to develop new public programs around contemporary immigration issues. This year, the US network will be connecting with our European Sites of Conscience network through a new exhibit/installation that uses web technology/software to help create a transnational dialogue around immigration and emigration in the US and Europe. This type of installation / technology could be a new model for building collaborations for Sites of Conscience around the world interested in exploring similar contemporary issues."

Working together and learning from each other...

"This event is the best opportunity that we have. Outside that, we try to meet with other organizations working on this subject where possible."

"The Arts & Democracy Project will help build momentum of a growing movement that links arts and culture, participatory democracy, and social justice in the next year through cultural organizing through strategic partnerships with groups such as State Voices, League of Young Voters, Art and Social Justice Workgroup, Center for Rural Strategies, Arts & Community Change Initiative, Animating Democracy and others;"

"Expanding and further engaging this group whose bi-monthly calls around key issues such as immigration, accountable development, media policy provide opportunities for learning and reflection;"

"expanding a set of conversations (both written and through audio/video) about bridging in all its dimensions and creative intersection strategies;"

"Convenings - opportunity to network our networks and see how we can support one another."

"working together, generating coordinated agendas and collaborative initiatives, is a powerful opportunity"

"We are looking to partner more with other networks and organizations with similar aims and motivations in order to realize projects. This new, more efficient, approach may lead us in a few new directions, which could potentially be exciting."

"Linking African country networks with artist networks in the north to facilitate sustainability and

exchange, but also opportunities for safe haven abroad if necessary"

"New Tactics is committed to producing a "tactical notebook" with fD in order to better highlight how creative safe haven has been effective, as well as promoting the idea so it can be adapted and implemented in additional forms."

Increased capacity....

"USSF Creativity Lab, workshops with New Voices fellows; development of Creative Stimulus project with cross training including organizers, artists, and communicators; creation of media tool about arts, culture, and policy change"

"ANA can support more capacity-build workshops for Asian creative resisters and encourage more exchange, sharing of knowledge, skills and build a network among them and i.e. creative resisters from Myanmar, Thailand and South Asian countries."

"Increasing experience and capacity to offer residencies within AFAI and in collaboration

with other SA institutions e.g. Hamburg artist residency"

"we are planning to give technical support through our video and sound labs to peace and human rights ngo's."

Legislative change...

"Red Latino Americana de arte para la transformación social will be coordinating a continental campaign to promote and install a new legislation for arts for development in 11 countries.

This will be a multisectorial task and will include a platform of dialogue with Latin-American deputies."

Creative new approaches...

"It is possible that the funding cuts we will receive will push us to have new inventive and creative approaches to working."

Coordination and communication...

"improved coordination and networking between likeminded and relevant institutions and organizations, if funding allows it."

"Linking with international partners such as fD and others to learn from and effect strategies

tried and tested elsewhere”

“Increasing cross-border collaboration and regional cooperation providing opportunities for artists – temporarily or permanently – in neighboring countries”

“EU-African, Caribbean, Pacific culture and development co-operation with culture regarded as a key component of development i.e. through aid relationships, pressurizing European community to pressure African governments when necessary”

Finally, we asked you what questions are 'top of mind' for you as you consider the needs for creative safe haven and support of artist activist. Here are some of the questions you are pondering and that we hope we will be able to address together:

How can we find more long-term placement opportunities (member cities)? How do we get visas/residence permits?

How can we get the big central Human Rights bodies to recognize and include artistic and cultural rights and cultural diversity as part of their work with freedom of expression – and thereby develop a sustainable support network for artists in need?

How can we get the international donors to appreciate and acknowledge the value and importance of artistic mobility and support artists and artist activists in need?

How do we incorporate and include musicians and performing artists in the ICORN concept, why is it still mainly the writers who are selected for this?

How can we find and mobilize resources to support our advocacy work?

How does providing creative safe haven provide for opportunities for creativity and interaction with local communities?

How can we learn from and collaborate with others and not reinvent the wheel?

What are the costs, legal rights of both the guest and the host?

How can we join our various efforts so they will have greater impact?

How can we assess the impact of our members/develop a toolkit to help our members assess their own impact in order to make the case for continuing their work?

What strategies exist for sites/members in post-conflict/economically challenging contexts to be able to continue their work around arts, culture, heritage and human rights?

How can we utilize social media networks so Sites can provide historical perspective on current debates?

What is the bigger picture of cultural policies governing funding, and how do these impact on activist work?

How urgent is the need in the current situation? How can we determine how our support could enable artist activists to achieve their goals?

In the midst of the challenges of providing creative safe haven, what benefits outweigh the challenges?

What ideas do those who have provided safe haven have for ways to improve the process (e.g., identification of a site; the matching of the site to the artist; referral opportunities - during and post placement)?

How might organizations envision providing safe haven without the assistance of such an organization as fD?

How can we find the resources (financial and human) to commit to this field on an ongoing sustainable basis?

How can we act as one entity/a community/collaborators in both a reactive and a proactive way?

Are there inefficiencies we can eliminate by understanding each other's programs, communications and memberships?

Is territorialism and competition for resources inhibiting our work? Can we change this?

1.

PREFACE: WHAT IS A BOOK SPRINT?

What is a Book Sprint?

"A book is a place where readers and writers meet"
Bob Stein, Institute for the Future of the Book

The Book Sprint concept was devised by Tomas Krag. Tomas conceived of book production as a collaborative activity involving substantial donations of volunteer time.

Tomas pioneered the development of the Book Sprint as a 4 month+ production cycle, while Adam Hyde, founder of FLOSS Manuals, was keen to continue with the idea of an "extreme book sprint," which compressed the authoring and production of a print-ready book into a week-long process.

During the first year of the Book Sprint concept FLOSS Manuals experimented with several models of sprint. So far about 16 books have been produced by FLOSS Manuals sprints, some of these were 5 day sprints, but there have also been very successful 2 and 3 day events.

Because Book Sprints involve open contributions (people can contribute remotely as well as by joining the sprint physically) the process is ideally matched to open/free content. Indeed, the goal of FLOSS Manuals embodies this freedom in a two-fold manner: it makes the resulting books free online, and focuses its efforts on free software.

FLOSS Manuals has produced many fantastic manuals in 2-5 day Book Sprints. The quality of these books is exceptional, for example Free Software Foundation Board Member Benjamin Mako Hill said of the 280 page Introduction to the Command Line manual (produced in a two day Book Sprint):

"I have written basic introductions to the command line in three different technical books on GNU/Linux and read dozens of others. FLOSS Manual's "Introduction to the Command Line" is at least as clear, complete, and accurate as any I've read or written. But while there are countless correct reference works on the subject, FLOSS's book speaks to an audience of absolute beginners more effectively, and is ultimately more useful, than any other I have seen."

But Collaborative Futures is markedly different. The difference between the Collaborative Futures and other Book Sprints is that this is the first sprint to make a marked deviation from creating books which are primarily procedural documentation. To ask 5 people who don't know each other to come to Berlin and write *aspeculative narrative* in 5 days when all they have is the title is a scary proposition. To clearly define the challenge we did no discussion before everyone entered the room on day 1. Nothing discussed over email, no background reading. Nothing.

Would we succeed? It was hard to consider this question because it was hard to know what might constitute success. What constituted failure was clearer—if those involved thought it was a waste of time at the end of the 5 days this would be clear failure. All involved had discussed with the facilitator the possibility that the project might fail (transmediale also discussed this with the facilitator).

Additionally, as if this was not hard enough, we decided to use the *alpha* version of a new collaborative platform 'Booki' <www.booki.cc>. One of the Booki developers (there are two)—Aleksandar Erkalovic—joined the team in Berlin to bug fix and extend the platform as we wrote.

(From "Coolaborative Futures", January, 2010, Transmediale parcours 3)

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Reluctance...

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"Lack of strong and sustainable funding base"

"Helping to sustain on an ongoing basis the programs of the Sites, when there is little / no institutional and /or governmental and/or financial support;"

"Some of the challenges I have found in working with civil society organizations are that no-one wants to fund these kinds of activities, unless they are directly linked to projects. Lobbying and advocacy have to be situated within other activities that may be seen as less threatening, and/or more directly relevant to the survival of the sector."

"Funding (no surprise there!). Many of our larger grants are ending and the government in UK is drastically cutting its spending in the arts so we are having to consider new approaches and possibly even changing the structure of our organization."

"The absence of funding to support artists' activists on the scale required e.g. funding lawyers

to pursue and defend the rights of artist activists"

We also wanted to know what opportunities you see in the next year to advance your services or partner more effectively to make an impact in the field of creative resistance/providing creative safe haven. Here are the opportunities you identified:

Strategic planning...

"this summer I am writing a new " year plan for my network and it is going to be much more political/activist.....I just need to write it in a way that it will pass. Strategies could include: identifying individual cases of good practice and highlighting them during our main conferences; organizing a small conference only on this topic; writing a small publication about good practice..."

Growing interest...

"More cities are showing interest in joining ICORN. We're also looking at support from the EU Parliament who are developing a strategy for 'shelter cities'."

Growing awareness and urgency...

"An increased awareness and recognition of the role played by music and other cultural means of expression in society as whole."

"Overall coming from the US Social Forum I feel optimistic about the opportunities to link arts, culture, and social change while being mindful of the challenges -- the impact of economic crisis, the lack of regulation, environmental devastation, the fear and intolerance represented by Arizona's law - to name a few."

"New threats of xenophobic violence in SA post World Cup create an urgency and opportunity to attract resources to support and provide to potential victims of such violence"

"Establishing a desk to monitor and publicize threats to creative expression across the continent"

"One of the areas we have been working on more recently is the issue of immigration. We launched the Immigration Sites of Conscience Network in the U.S. where 14 museums remembering immigration histories (like Ellis Island, etc.) partnered to develop new public programs around contemporary immigration issues. This year, the US network will be connecting with our European Sites of Conscience network through a new exhibit/installation that uses web technology/software to help create a transnational dialogue around immigration and emigration in the US and Europe. This type of installation / technology could be a new model for building collaborations for Sites of Conscience around the world interested in exploring similar contemporary issues."

Working together and learning from each other...

"This event is the best opportunity that we have. Outside that, we try to meet with other organizations working on this subject where possible."

"The Arts & Democracy Project will help build momentum of a growing movement that links arts and culture, participatory democracy, and social justice in the next year through cultural organizing through strategic partnerships with groups such as State Voices, League of Young Voters, Art and Social Justice Workgroup, Center for Rural Strategies, Arts & Community Change Initiative, Animating Democracy and others;"

"Expanding and further engaging this group whose bi-monthly calls around key issues such as immigration, accountable development, media policy provide opportunities for learning and reflection;"

"expanding a set of conversations (both written and through audio/video) about bridging in all its dimensions and creative intersection strategies;"

"Convenings - opportunity to network our networks and see how we can support one another."

"working together, generating coordinated agendas and collaborative initiatives, is a powerful opportunity"

"We are looking to partner more with other networks and organizations with similar aims and motivations in order to realize projects. This new, more efficient, approach may lead us in a few new directions, which could potentially be exciting."

"Linking African country networks with artist networks in the north to facilitate sustainability and

exchange, but also opportunities for safe haven abroad if necessary"

"New Tactics is committed to producing a "tactical notebook" with fD in order to better highlight how creative safe haven has been effective, as well as promoting the idea so it can be adapted and implemented in additional forms."

Increased capacity....

"USSF Creativity Lab, workshops with New Voices fellows; development of Creative Stimulus project with cross training including organizers, artists, and communicators; creation of media tool about arts, culture, and policy change"

"ANA can support more capacity-build workshops for Asian creative resisters and encourage more exchange, sharing of knowledge, skills and build a network among them and i.e. creative resisters from Myanmar, Thailand and South Asian countries."

"Increasing experience and capacity to offer residencies within AFAI and in collaboration

with other SA institutions e.g. Hamburg artist residency"

"we are planning to give technical support through our video and sound labs to peace and human rights ngo's."

Legislative change...

"Red Latino Americana de arte para la transformación social will be coordinating a continental campaign to promote and install a new legislation for arts for development in 11 countries.

This will be a multisectorial task and will include a platform of dialogue with Latin-American deputies."

Creative new approaches...

"It is possible that the funding cuts we will receive will push us to have new inventive and creative approaches to working."

Coordination and communication...

"improved coordination and networking between likeminded and relevant institutions and organizations, if funding allows it."

"Linking with international partners such as fD and others to learn from and effect strategies

tried and tested elsewhere”

“Increasing cross-border collaboration and regional cooperation providing opportunities for artists – temporarily or permanently – in neighboring countries”

“EU-African, Caribbean, Pacific culture and development co-operation with culture regarded as a key component of development i.e. through aid relationships, pressurizing European community to pressure African governments when necessary”

Finally, we asked you what questions are 'top of mind' for you as you consider the needs for creative safe haven and support of artist activist. Here are some of the questions you are pondering and that we hope we will be able to address together:

How can we find more long-term placement opportunities (member cities)? How do we get visas/residence permits?

How can we get the big central Human Rights bodies to recognize and include artistic and cultural rights and cultural diversity as part of their work with freedom of expression – and thereby develop a sustainable support network for artists in need?

How can we get the international donors to appreciate and acknowledge the value and importance of artistic mobility and support artists and artist activists in need?

How do we incorporate and include musicians and performing artists in the ICORN concept, why is it still mainly the writers who are selected for this?

How can we find and mobilize resources to support our advocacy work?

How does providing creative safe haven provide for opportunities for creativity and interaction with local communities?

How can we learn from and collaborate with others and not reinvent the wheel?

What are the costs, legal rights of both the guest and the host?

How can we join our various efforts so they will have greater impact?

How can we assess the impact of our members/develop a toolkit to help our members assess their own impact in order to make the case for continuing their work?

What strategies exist for sites/members in post-conflict/economically challenging contexts to be able to continue their work around arts, culture, heritage and human rights?

How can we utilize social media networks so Sites can provide historical perspective on current debates?

What is the bigger picture of cultural policies governing funding, and how do these impact on activist work?

How urgent is the need in the current situation? How can we determine how ours support could enable artist activists to achieve their goals?

In the midst of the challenges of providing creative safe haven, what benefits outweigh the challenges?

What ideas do those who have provided safe haven have for ways to improve the process (e.g., identification of a site; the matching of the site to the artist; referral opportunities – during and post placement)?

How might organizations envision providing safe haven without the assistance of such an organization as fD?

How can we find the resources (financial and human) to commit to this field on an ongoing sustainable basis?

How can we act as one entity/a community/collaborators in both a reactive and a proactive way?

Are there inefficiencies we can eliminate by understanding each other's programs, communications and memberships?

Is territorialism and competition for resources inhibiting our work? Can we change this?

DISCUSSION TOPICS

3. MAPPING THE CREATIVE RESISTANCE NETWORK THE OBJECTIVE OF THIS PROCESS WAS TO IDENTIFY THE RESOURCES AND NEEDS OF THE NETWORKS PARTICIPATING IN THE CREATIVE RESISTANCE MEETING IN ORDER TO IDENTIFY POSSIBILITIES FOR COLLABORATION AND THE SHARING OF RESOURCES. AFTER SOME DELIBERATION, WE DECIDED TO PRODUCE MAPS OF EACH OF OUR ORGANIZATIONS AND SHARE THEM WITH THE GROUP IN ORDER TO BEGIN THE PROCESS. THE FOLLOWING ARE IMAGES AND SUMMARIES OF OUR RESOURCES AND NEEDS, AS WELL AS SOME PRELIMINARY POSSIBILITIES FOR COLLABORATION. THE HOPE IS TO CONTINUE TO DEEPEN OUR CONNECTIONS IN ORDER TO EMPOWER OUR INDIVIDUAL NETWORKS, AND TO INCREASE THE OVERALL POTENTIAL FOR A PRODUCTIVE INTERSECTION BETWEEN ARTISTS, ARTS ORGANIZATIONS, AND HUMAN RIGHTS EFFORTS. RES ARTIS – MARIO A. CARO

4. IMPACTING DECISION MAKERS ON ARTS AND HUMAN RIGHTS

5. ARTISTS IN DISTRESS

6. CAPACITY BUILDING

7. ON MOBILITY AND VISA ISSUES

8. ALTERNATIVE RESOURCES FOR ARTS AND CULTURE

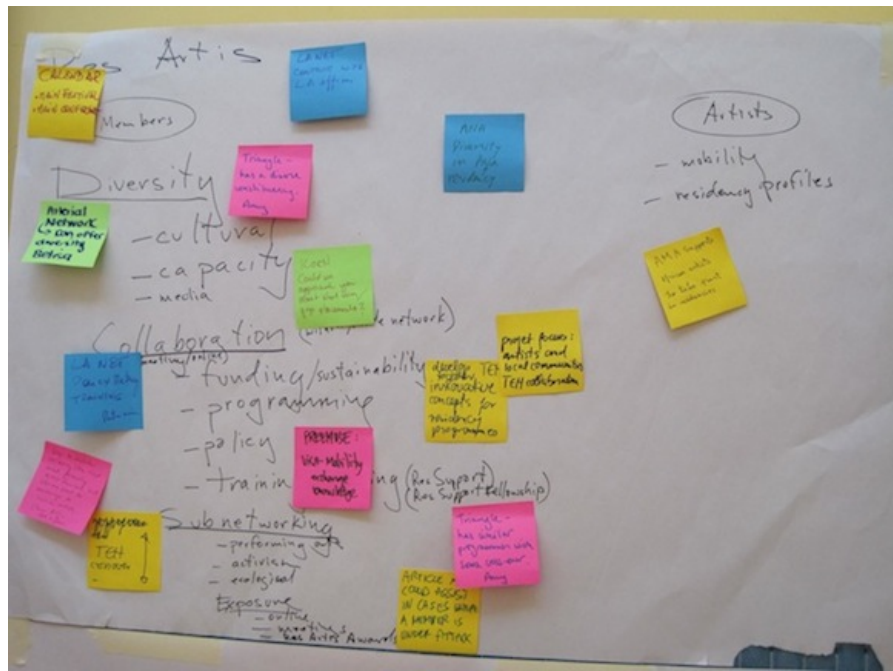
3.

MAPPING THE CREATIVE RESISTANCE NETWORK



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RES ARTIS - MARIO A. CARO

Assets	Needs
Members <ul style="list-style-type: none">- Diversity<ul style="list-style-type: none">o Cultural rangeo Capacity (well endowed residencies as well as small ones)	More diversity even among members

<ul style="list-style-type: none"> ○ Disciplines of Art Media 	
<p>Collaborations (within/outside the network)</p> <ul style="list-style-type: none"> - Funding/grants - Programming (events, identifying issues) - Policy (issues such as Visas) - Training/mentoring the residencies for best practices for emerging spaces with established ones (ResSupport; Res Support Fellowship); including resources, tools, on-line, courses 	Looking for more collaborations
<p>Subnetworking (fD is a good example of the development of such a subnetwork)</p> <ul style="list-style-type: none"> - performing arts (specific residencies for performing arts – a whole group rather than an individual artist) - Activism <ul style="list-style-type: none"> ○ Residencies that promote ecological issues and practices - Exposure <ul style="list-style-type: none"> ○ 15,000 subscribers to our newsletters 	Our membership will benefit from having more special interest sub-groups
<p>For Artists</p> <p>(This is a byproduct of what we do but necessary a focus of our mission)</p> <ul style="list-style-type: none"> - Mobility by using our online database of residencies - Residency Profiles through our web page 	

Collaboration ideas with Res Artis:

- General: Calendar – main festival & main conference (provide to others)
- Arterial Network – can offer diversity
- LA Net – Policy making training; contact with Latin American offices
- TEH – Area of subnetworking – performing arts, activism, ecological; Develop together innovative concepts for residency programmes; project focus – artists and local communities TEH collaborations
- Arts & Democracy / Atlas – Ways to include residency sites that aren't primarily artist focused but who we want to encourage to include artists
- Freemuse – visa-mobility exchange of knowledge
- Article 19 – could assist with cases where a member is under attack
- Triangle – has similar programs (Res Support/Res Support Fellowship) with some cross-over
- AMA – supports African artists to take part in residencies
- ICORN – Could we approach you for short term group placements
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights

Assets:

- 560 members / 53 countries
- (theaters, art centres, publishing companies, festivals, programmes, producers, public authorities)
 - 5+ inform + young on the way
 - 10 "associate members" = funders, arts counsils, cultural institutes like Brit. Council
 - 30 year reputation / credibility / track record
 - very heterogeneous
 - huge legacy - co-productions, tours, art exchanges, collaborating + personal networks
 - Sub-networks catagorized projects between members
 - good relation with EU
 - publications, sales, projects
 - meeting - history
 - geographic connections EU
- European integration
- Artistic Network linked to IFA-CA AFRICA festival?
- EU Commission - 2004 decision to fund Africa - 1st time - 2004 - 2006
- PRESENCE - theatre and ideology
- European Union

Needs

- Vision, strategy + tactics (a whole game, danger ...)
- "heart" diversity (financial crisis maybe we are rethink + even founding)
- Succession plan
- new office configuration (for jobs)
 - let one some take his/her
- inspiration for our members to get engaged
 - Res. H.H. to support initiatives
- Constant in listening network : "In your own network"
- opening to other sectors without losing our youngity / intimacy
- Angels to help with real estate sale! + choice

IETM - Mary Ann DeVlieg

Assets / Resources	Needs
<p>30 years reputation</p> <p>Members (who also pay membership fees!)</p> <ul style="list-style-type: none"> - Good funding base – over 500 members, mostly organizations, from over 5 countries <p>Very diverse membership (type, size, geography, artforms etc)</p> <p>20 associate members include arts councils; cultural institutes, other funders</p>	<p>-new 3 year vision, strategy and tactics : working on them this summer!</p>
<p>Brilliant Staff – 5 full time plus interns</p>	<p>Diversity in terms of people of colour</p> <p>(most directors, arts managers in Europe are white, more or less middle class; but IETM recognises that we won't get more members 'of colour' until they get those jobs)</p>
<p>Organizations that sub-let 'incubator' offices from IETM</p> <ul style="list-style-type: none"> - El Mawred Arab Arts Resource - Arcade (art + culture in development) <p>Australia-Europe Collaboration Project</p> <p>former :</p> <ul style="list-style-type: none"> - Young Arab Theatre Fund, Art Moves Africa, Roberto Cimetta Fund 	<p>Succession Plan for our whole Secretariat: how to be a 'model' employer</p>
<p>Collaborations/Partnerships (partners are often our members, but not always. Partners are those with whom we implement projects. IETM does everything in collaboration with partners)</p> <p>IETM has catalyzed many new networks, consortia and initiatives, such as</p> <p>Imagine 2020 – network making projects linked to arts and climate change issues</p> <p>BE : Balkan Express network for young arts organisations in and beyond the Balkans</p> <p>DBM: contemporary dance network in the Euro-Med countries</p> <p>Junge Hunde: network of organisations</p> <p>ENICPA : European network of Information Centres for Performing Arts</p> <p>etc</p>	<p>New Office configuration</p> <ul style="list-style-type: none"> - 5 staff that could be utilized more fully and creatively
<p>Resources</p> <ul style="list-style-type: none"> - publications 	<p>Inspiration and moodels for our members to get engaged</p>

- websites	
- projects	
Meetings (annually : 2 large and 4 smaller meetings)	Constant messaging – “It’s your network”
- Great resource	
- History	
- Geographic connections	
Advocacy and lobbying at EU levels: IETM is 'listened to' after all these years!	Opening to other sectors without losing our specialization and intimacy.
	Angels to help with our new website and database

Collaboration ideas with IETM

- General: Calendar – main festival & main conference (provide to others)
- TEH – always interest in collaboration. More specifically: do you know interesting centres in southeast Europe? Possibility: collaborate together and with others on sustainability protocol for networks?;
- Arterial Network – link to IFACCA International Federation of Arts Councils and Culture Agencies) Africa
- Article 19 – Big crossover between Article 19 and your high level work, should you ever need us
- LA Net – exchanges, inspiration!
- Freemuse – possible joint lobbying
- Res Artis – Res Support to develop new residency opportunities
- AMA and YATF – partner in networking and mobility
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
- Arts & Democracy - Interested in climate change work

Assets / Resources	Needs
<p>Partners</p> <ul style="list-style-type: none"> - Writers in distress – major resources (dialogues, write articles, many countries, speaking) - local: Norwegian gov; PEN - Intl: Intl PEN; Reporters w/out borders; EU subcommittee on HR and HR defenders - Funders - fD is partner 	<p>Communication: need a better system</p>
<p>Network</p> <ul style="list-style-type: none"> - 31 cities (Europe, US, Mexico) - Long-term hosting expertise (agreement is with the municipalities, organizations; turn-over of the coordinators) 	<p>No members in Africa / Asia and few on American continent (N & S)</p>
<p>Promotion</p> <ul style="list-style-type: none"> - How to promote exiled writers - Book fairs - Translations - Contacts in the literary world – writers, publishers 	<p>Long-term residency opportunities</p> <ul style="list-style-type: none"> - planning - opportunities
<p>Knowledge</p> <ul style="list-style-type: none"> - Staging events - Funding applications - Organizational statutes and general assemblies - Contracts - Working LONG term with artists in distress - Migration: visa, intl refugee law in countries of network 	
<p>Personal</p> <ul style="list-style-type: none"> - stubborn - humor - believe anything is possible 	

ICORN

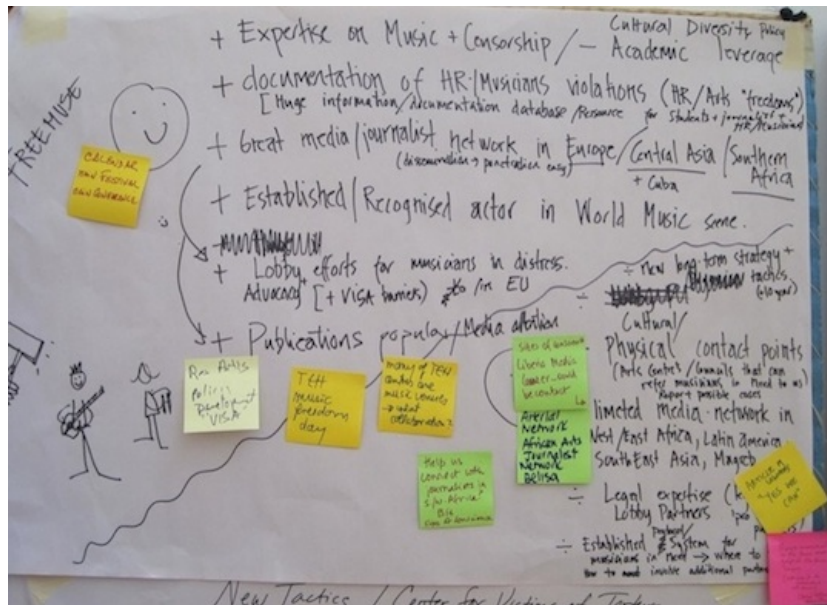
- General: Calendar – main festival & main conference (provide to others)
- ANA – save Asian cities, long-term stay
- ICSC – Programing at sites of conscience
- Article 19 – We would lend our voice should you need it
- Freemuse – Let's include the songwriters; Possible collaboration and exchange on "how to's" visas and international refugee law; Possible collaboration and exchange of network c
- Arterial Network – African Creative Cities Network
- TEH – ICORN will come to TEH spring 2011 meeting in Estonia to present activity to our interested members. Possible interest might be from capitals of culture?
- YAT F – Informal meeting for cultural spaces
- Nicky – start conversation with S.A. cities to join – may be to activate sister cities relationships
- New Tactics / CVT – referral support to international network of torture treatment programs for mental health support; can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights; can connect with the international network of Human Rights Cities
- Arts & Democracy - Contacts in US cities

International Coalition of Sites of Conscience – Bix Gabriel

Assets / Resources	Needs
Project support to members - Funding	Greater visibility among decision-makers
Diversity Sites – 240+ sites <ul style="list-style-type: none"> - Culture - Heritage - HR - Art 	Collaborations to leverage sites
Bring history to advocacy debates <ul style="list-style-type: none"> - e.g., what has Norway done 50 years ago; and from alternative perspectives - Bring new people into movements - Space for open dialogue - International legitimacy to local issues - Ways to engage broad publics in democratic participation - Expand/blur boundaries between 	Greater integration of arts/artists with culture and heritage and social justice
	Evaluation of sites, impact
	Innovative, cool, on-line tools to help continue dialogue (beyond sites programmes)
	Funding – identifying sources – international & local

Collaboration ideas with International Coalition of Sites of Conscience (ICSC)

- General: Calendar – main festival & main conference (provide to others)
- TEH – centers might be interested in ISCS membership? (YES – was the response); possible collaboration on TEH project focusing on its buildings, collaborations on interpretation issues/training
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
- Res Artis – Subnetworking to identify sites that can match mission, and develop residencies in you sties; diversity
- Triangle – possibility to collaborate in some locations (e.g., Bangladesh; Jordan)
- African Arts Institute – related to innovative/cool/fun on-line tools regarding changing public opinion – online (topic xenophobia)
- LA Net – contact with regional Memoria Activa partners
- IETM - performing artists interested in interviewing people to create productions
- Arts & Democracy - Interested in possible collaborations



FREEMUSE – Martin Larsen

Assets/Resources	Needs
<p>Expertise on Music & Censorship – cultural diversity, policy, academic leverage</p> <ul style="list-style-type: none"> - you don't have any "competitors" 	<p>Physical contact points to arts centres/councils who can:</p> <ul style="list-style-type: none"> - refer musicians in need - report possible cases
<p>Huge comprehensive database on HR/Musicians violations (English) Resource for students, journalists, HR/ musicians</p> <ul style="list-style-type: none"> - stories documented last 15 years and some historical cases (thousands) - 	<p>Limited network in West/East Africa; Latin America; South East Asia; Magreb</p>
<p>Network (mostly individuals)</p> <ul style="list-style-type: none"> - Media journalist network (Europe, Central Asia, Cuba, Southern Africa) professionals - workers/ journalists/ houses - Musicians and cultural workers <p>Established/Recognized actor on World Music scene</p> <p>Lobbying efforts for musicians in distress – advocacy and visa barriers) to/in EU. Music and cultural diversity</p> <p>Publications / popular media attention</p>	<p>Limited media network in West/East Africa, Latin America, Southeast Asia, Magreb</p> <p>Legal expertise (legal pro bono partners), lobbying partners</p> <p>Established protocol/system for musicians in need – where to transfer – how to involve additional partners</p>
<p>Collaboration ideas with FREEMUSE</p> <ul style="list-style-type: none"> - General: Calendar – main festival & main conference (provide to others); Join the new Coalition on Art, Human Rights and Social Justice – founded here at Wasan - New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights - Res Artis – policy development; visa - TEH – possibility of organising a TEH music freedom day (was proposed by TEH member); many of TEH centres are music venues – useful to you collaboration? Maybe come to one of our meetings to learn more? - ICSC – help us connect with journalists in S/N Africa journalists? We can connect you to Liberia media center – could be a contact - Arterial Network – connect you to African Arts Journalist Network - Article 19 – Can connect you with lawyers - Arts & Democracy – can connect you with pro bono network of lawyers (http://www.probono.net) and other contacts in US 	

Triangle Arts Trust - Amy Walker

Assets / Resources	Needs
<p>Network</p> <ul style="list-style-type: none"> - 40 + Arts organizations - Thousands of artists that feel a part of our work - Diversity (geo; social, econ) - Work collaboratively across the network and others as well - Artist-lead - Embedded with local partners - Regional Hub (S. Africa; India; Pakistan – with staff, space) 	<p>In light of funding cuts – we might need a new structure</p>
<p>Exchange of Knowledge and Experiences</p> <ul style="list-style-type: none"> - social justice is implicit in our work - mobility: encourage, facilitate, enable (don't FUND but act as an umbrella to receive funding to bring people together) 	<p>Advocacy – funders and people don't always understand the need for networks; Triangle plays a special role</p>
<p>Core Work</p> <ul style="list-style-type: none"> - 1982 – long time track record and credibility - Encourage the exchange of ideas and artist mobility 	<p>Efficiency – how to pool resources and collaborate with others doing like work (Res Artis)</p>
Work in under-developed places	Ownership
Triangle “Bug” bites you	
Relevancy – ensure our work continues to be relevant	

Collaborations with Triangle Arts Trust

- General: Calendar – main festival & main conference (provide to others)
 - LA NET – contact with local partners
 - Article 19 – We would like to hear from you if one of your members' freedom of expression is attached
 - TEH – Artists exchange? Capacity building programmes collaboration
 - New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
 - ICSC – Connect with members in global south (artists)
-



Article 19 - Oliver Spencer

Assets / Resources	Needs
<p>Regional Offices</p> <ul style="list-style-type: none"> - they have different identities <p>50 Activists (paid staff) 15 in London (administrative people included)</p> <ul style="list-style-type: none"> - campaign organization so these people are directly involved with these 	<p>Artists and Arts Knowledge</p> <ul style="list-style-type: none"> - fD conference now providing some links
<ul style="list-style-type: none"> - 20 years of Knowledge, Expertise and Experience - Provides Respect – traction and credibility (UN, etc) 	
<p>Lawyers – 5 (in London) a number of regional staff are also lawyers</p>	

Collaboration ideas with Article 19

- General: Calendar – main festival & main conference (provide to others)
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
- TEH – could need some of your knowledge in situations like our friend Free Theatre from Belarus finding themselves in difficulty every time they perform in their own country
- LA NET – case at grassroots level
- Triangle – has artists and arts knowledge and has offices around the world but also in London!
- Res Artis – policy development; visa
- Arterial Network – is your friend in Africa
- FREEMUSE – can input on music censorship
- ICORN – let us know about cases / people you think might need our ICORN placements
- Art & Democracy – is your friend in the USA

Art Moves Africa – Nicky du Plessis

Assets/Resources	Needs
Expertise in managing money in Africa. Calls for grant applications 3x per year	Need to source on-going funds
Database of artists & their interests, areas of focus in Africa	A need to build sponsorship partners or in-kind support. Eg airlines, insurance companies, travel agents
Database of significant annual arts events in Africa	Engage the African Diaspora
Targeted platform for distribution of information/"call to arms"	Potential to lobby for better visa situations in collaboration –NEED to DO
Updated information about mobility for artists in Africa	Need to better organizing visa info for analysis
Good reputation as a reliable & useful resource for artists & art events –good profile with credibility	Need to add more technology to staff resources -tools
Useful links to Arterial Network & alignment to their aims, especially wrt building resources/opp in Africa	
Good governance	
Mobility Hub in Africa eg:"where the good pubs are"	

- Collaboration ideas with General –LA Net Main Festival/Conference Event

Arterial Network/African Arts Institute -Decentralisation strategy –advice on managing monies in Africa? Cultural Tours sharing info.

AMA -Arts manager exchange

ICSC –connections of organizations in West Africa & South Africa & MENA –Let’s talk

Article 19 –has offices in Nairobi & Dakar

Katharina-tourism as alternative commercial activity. Collaboration with Italian Tour operators.

TEH-Airline project (alternative sources of funding working group). Capacity building collaboration

Res Artis –Policy development/Visa

Freemuse-joint lobbying & exchange of methodology

LA Net-exchanges

TAT-Also has knowledge which could be shared its mobility

New Tactics / Center for Victim of Torture

Assets / NT

- Information Platform
 - Tactic ideas & resources (free & open source)
 - Topic dialogues focused on exchange of tactics, resources, networks, people
- Exchange Platform
 - Group space for building collaborations; campaigns; & sharing resources / building resources > O.N. / N.O. Community
- Strategic & Tactical Capacity Building
 - Face-to-face workshops & methodology
 - Grants program (when funding is available) for using NT resources; adapting tactics; strategic campaigns
 - Coalitions - provide trainings to other orgs; build networks (country)
- Experience in building partnerships (w/ CVT)
- Experience in volunteer management (w/ CVT)
- Networking with CROSS-SSW / CROSS-Region / Academia - Academia / Students

Assets / CVT

- 25 yrs of Torture Treatment Exp.
- Cross-cultural Expertise
- Client-centered model
- Para-professional / Professional training Capacity Building models
- World-wide network of Torture Treatment programs & professionals
- Training of medical, psychological, social work, other professionals with Academic Institutions
- Centers operating in: Sierra Leone, DRC, Jordan

Needs

- Stories of Success Contributions
- On-line dialogue resource page

CALENDAR
2012 FESTIVAL
and CONFERENCE

2012 EMP
ASSISTANCE - need
to be offered via
WASH / 311

YOU ARE OUR
PEOPLE
PEOPLE CAN
AND TRAIN
ON - PARTIAL

Collaboration
on program
on the
part of human
rights

Personal
Network
Positive
Networking for
Secretaries
+ Collaboration

New Tactics in Human Rights - Nancy Pearson

Assets / Resources	Needs
<ul style="list-style-type: none"> - information platform <ul style="list-style-type: none"> o tactical ideas o topic dialogues focused on exchange of tactics, resources, networks, people 	<ul style="list-style-type: none"> - Stories of success (to frame in strategy and tactics)
<ul style="list-style-type: none"> - exchange platform <ul style="list-style-type: none"> o group space for building collaborations, campaigns, sharing resources 	<ul style="list-style-type: none"> - On-line dialogue practitioners and participants
<ul style="list-style-type: none"> - strategic and tactical capacity building <ul style="list-style-type: none"> o face-to-face workshops in methodology o on-line dialogues o grant programmes - 	<ul style="list-style-type: none"> - Funding: difficulty for funders to understand
<p>CVT</p> <p>25 years of torture treatment expertise</p> <p>Cross cultural expertise</p> <p>Client-centered model</p> <p>World wide network – health services</p> <p>In house training – interns</p> <p>Training of medical, psychological...</p> <p>building partnerships (also NT)</p> <p>volunteer management (also NT)</p>	

Collaboration of ideas with New Tactics in Human Rights / CVT

- General: Calendar – main festival & main conference (provide to others)
 - Arterial Network – possible partnering for secretariats in Central Africa
 - ANA – collaboration on program in Asia – arts in human rights
 - Article 19 – You are our heroes please come and train us!
 - ICSC – Let’s keep talking – want to promote you more on our website
 - Arts & Democracy – If you are interested in people from US, we can suggest some people depending on the topic (on-line dialogues resource people)
-

Arts Network Asia (ANA) - Air Manuporn Luengaram

Assets/Resources	Needs
Regranting programme: project grants once yearly; travel grants open all year	Creating a monthly newsletter
Processing applications & assessment strengths: peer panel meeting; virtual assessment (online app); translations	Internship programme
Communication: with present & past grantees; monthly update of ANA website	Seeking in-kind sponsors: airlines, travel agents, translation services
Monitoring & reporting: grantees projects; report to funders	More exchange, sharing and collaborating with other networks (managerial, admin skills, programme/project management)

- General: LA Net –Calendar Main festival/main conference
 - TAT-Some partners receive funding from ANA. Opportunities to work collaboratively?
 - ICORN –Please let us know of writers who might need out. And please tell writers who are fleeing or needs out, about us
 - Arterial –Innovations around application processes
 - Res Artis –diversity input
 - Sites of conscience-can connect with Asian network of sites –Let’s talk more
 - LA Net-exchanges
 - TEH-can give advice on best practices regarding newsletter, interest in collaboration, i.e. capacity building
 - ICORN-Interested in finding entry points for recruiting ICORN member cities
 - Article 19:-has an office in Bangladesh working with vulnerable communities
-

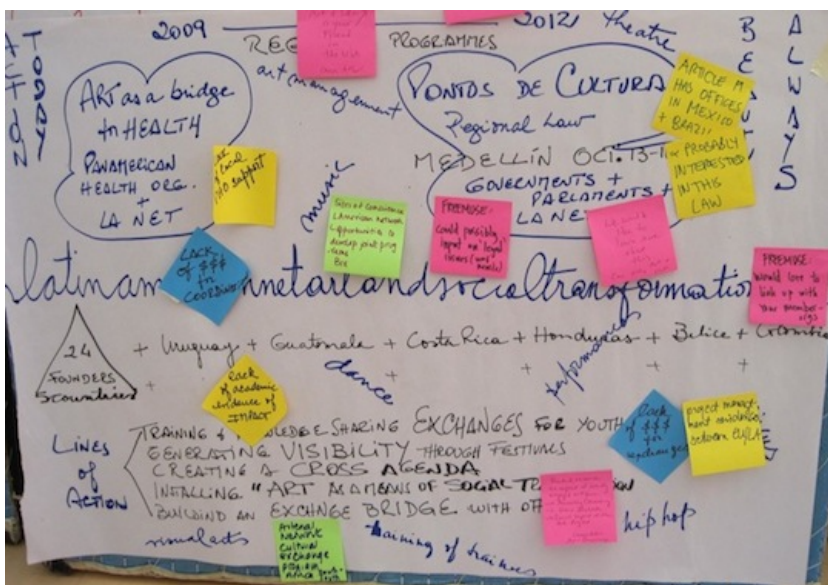


Arts & Democracy Project - Caron Atlas

Asset/Resources	Needs
<ul style="list-style-type: none"> - Creativity - Committed partners and learning community - Partners rooted in grassroots organizing and link this to policy change - Diverse and multigenerational including artists and organizers - Cultural organizing methodologies - Ability to work across sectors - Member of funder workgroup on art and social justice - State Voices (fiscal sponsor) is a strong network of civic participation networks - Information & contacts in USA - Commissioned writing - Data base - Website 	<ul style="list-style-type: none"> - Models of horizontal networking structures - USA disconnected from international policy / coalitions - Lack of info about what is happening internationally - Sustainable support - Opportunity to meet face-to-face - Stronger connection to strategy - Very lean – more time for follow through - Good design and more interactive (website)

Collaboration Ideas with Arts & Democracy

- General: Calendar – main festival & main conference (provide to others)
 - New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
 - Katharina: interest to learn from you about participatory processes
 - Arterial Network – Lack of info on what is happening – we could offer exchange of information from Africa
 - Res Artis – diversity
 - LA Net – exchanges (related to disconnection from international coalitions)
 - ICSC – connect within US and internationally
 - ANA – exchange program with Asia on arts and democracy
 - FREEMUSE – international exchange contacts
 - Article 19 – likes democracy and like participation, Voices (State Voices)
-



LA NET - Patricia Kistenmacher

Assets/Resources	Needs
24 Founder organizations	Lack of resources to support the Coordination of the net.
Increasing number of new members	Lack of resources to guarantee the exchange of young artists.
All artistic disciplines; dance, music, visual arts, writing, circus, hip-hop, community theatre, art management. And Training of trainees.	Lack of sufficient academic evidence to prove the impact of cultural and artistic activities in the development of communities.
Increasing Visibility of main message: "Art as a means of Social Transformation, Action Today – BEAUTY, ALWAYS!!	Lack of support of some local PHO offices.
Training and knowledge sharing exchanges Cross Regional Agenda Bridges with the UE and starting with other continents	Lack of political will from some governments to sign and implement a Regional law.
Main Regional Programmes 2009/12: "Health, Bridge for Health", together with the Panamerican Health Organization, taking place in each country with the support of local office of PHO.	
"Regional Law – Pontos de Cultura"	
Legislators and Governments fostering the signing up and implementation of a Regional Law, following the Brazilian Law on Pontos de Cultura.	

Collaboration ideas with LA NET

- General: Calendar – main festival & main conference (provide to others)
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
- FREEMUSE – could possibly input on “legal” issues (visa + music)
- TEH - Interest in collaborating: artistic or training projects. I.e. european young artists or project managers coming to LA to develop projects in collaboration with LA NET organisation and vice versa
 - ICSC – Latin American network – opportunities to develop joint programs
 - Arterial Network – cultural exchange program between Africa (south/south)
 - Arts & Democracy – we would like to learn more about this (the Puntos de Cultura Law) and possible exchanges
 - Article 19 – has offices in Mexico and Brazil and probably interested in the new Law)



Trans Europe Halles - European Network of Independent Culture Centres

Katharina Trabert

Assets / Resources	Needs
<ul style="list-style-type: none"> - 48 culture centres from all over Europe, huge variety in size, governance, age, activities, always increasing interest from other organisations for membership - 11 friend organisations - 8 ambassadors <p>Spirit:</p> <p>mutual support, dialogue, motivation and collaboration, diversity, creativity, fun, engagement, looking back on a 30 year history</p> <p>Organisation:</p> <ul style="list-style-type: none"> - strong and competent three staff office in Lund/Sweden - 8 member Executive Committee - 1 or 2 delegates for each centre <p>high level member involvement. Members feel the network their own.</p> <p>Meetings:</p> <p>twice a year in one centre of the network. Meetings concentrate on a specific theme each time that is of relevance to the network or a field of expertise of the hosting centre. A mix of seminars, workshops, lectures, workgroups, social time, culture programme and social time. Meetings stimulate collaboration and motivate the members for their work.</p> <p>Activities/projects:</p> <ul style="list-style-type: none"> - meetings twice a year - focus on capacity building (following the successful 2 year EU mobility pilot for cultural operators Changing Room - AIR subnetwork of centres hosting residencies - TEH media network - subnetwork of centres dealing with film and media - Trans Nordic Net - subnetwork of scandinavian centres, focusing on leadership issues - volunteer exchange within the frame of the European Voluntary Service (EVS) 	<p>Diversity:</p> <p>even more geographical spread into the parts of Europe where we are not present (i.e. Albania, Greece, Turkey, Croatia, Mecedonia, Bulgaria, Spain, Portugal, Switzerland etc)</p> <p>External relations:</p> <p>wish to develop strategic long-term partnerships, also without Europe, Universities etc.</p> <p>Sustainability:</p> <p>ecological: we are aware on our impact on the environment. Need to develop a protocol for single centres and the network (i.e. how to organise meetings)</p> <p>organisational: TEH is a very vivid network, extraordinary for its interaction and collaboration between members. We aim at more involvement of delegates in tasks in order to safeguard also in difficult the networks sustainability</p> <p>financial: find with time more diverse financial resources to keep an equilibrium and not risk to heavily rely on one specific funder</p> <p>Mobility toolkit for cultural operators:</p> <p>need to define its continuation (negotiating with On the Move who currently aim at coordinating the various sites for mobility in order to collect information that currently is dispersed on many different platforms)</p>

- lobbying with other networks/organisations for impacting Eu cultural policies

Communication/information resources:

- monthly newsletter. Informations are provided by members and associates
- 'best practice' website, useful tool for researchers and professionals active in the cultural field
- Changing Room wiki style database for cultural operator's mobility
- publications

Skills and other resources:

- 'silent knowledge' between members on the development of indepedent culture in Europe, specific skills
- skilled trainers amongst members, friends and ambassadors
- planned: network skill inventory
- rich network of relations within the cultural, artistic and cultural policy field
- cases and success stories of independent culture gaining an important role in its local and regional context
- many amazing buildings with industrial history

Finances:

curently good financial basis and the plan to expand

Collaboration Ideas with TEH

- General: Calendar – main festival & main conference (provide to others)
- Article 19 – likes “weak countries” if you need help in future
- Res Artis – diversity
- Triangle – link on capacity building
- Arterial Network – toolkit sharing; long-term partnership opportunity in Africa
- LA NET – exchanges, training, lobbying
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
- Art Moves Africa – share training materials and methodologies
- ICSC – connect TEH members with Sites of Conscience; potential membership?



Arterial Network - Belisa Rodrigues

Assets/Resources	Needs
Network of Int & African expertise in cultural policy, also artists, activists, ngos.	Artist residency connections across continents
Arterial Country Reps in 28 African countries	On-line resources/application/monitoring system
Strong, visionary leader who is actively engaged in arts & culture sector internationally & Africa-specifically (Mike van Graan: secretary General)	Decentralisation of the network –regional offices and country offices
3 organisations in one office: Arterial Network; African Arts Institute; MVG Production company (different levels of engagement –grass roots to high level)	Capacity needs –volunteers?
Educated and diverse secretariat (bilingual, educated in cultural policy, law, BA, MBA)	Sustainable/alternative/innovative sources of funding
Based in Cape Town, South Africa –good stable base, good connections.	Cultural Tours partners –need paying participants
Cultural Policy development focus: generic African cultural policy framework engagement & arts/culture barometer	Human resource management practices
Arts Journalist/Media development focus	
Refugee/exiled artists in SA focus	
Internship opportunities at Cape Town office	

Ideas for Collaboration with Arterial Network:

- General: Calendar – LA NET, main festival & main conference (provide to others)
- LA Net – Exchange opportunities and research around impact of art on economy/cultural policy
- TEH –interest in collaborating EU project managers in residency projects. Collaboration with Italian tour operators interested in innovative programmes
- Freemuse –would like to participate in art&culture barometer research. Co-organise culture/arts journalist courses.
- Article 19 –Would like to keep in contact, and has office in Nairobi and Dakar
- Triangle – Interested in shaping cultural policy in Africa
- AMA – Lobbying for mobility on the pan-african level
- Sites of conscience – South African sites of conscience working on migration & xenophobia –let’s talk
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights
- Res Artis – can offer residency program exchanges
- Arts & Democracy - Interested in arts/culture barometer

The Upgrade Network – Diego Rotman

Assets/Resources	Needs
Network of more than 20 cities in North and South America, Asia, Middle East, Europe and Africa. Diversity of members, common interest on art, technology and activism (many of the nodes),â€” Embedded with local partnersâ€”	Structure for fundraising.
International Meetings, on-line resources, collaborative projects.	More exchange, sharing and collaborating with other networks (managerial, admin skills, programme/project management)
Decentralize and dynamic network, independent nodes.	
11 years since the first network created by Yael Kanarek started its work in New York.	
Network of artists, graphic designers, programmers with orientation on technology	
Collaborative projects.	

Ideas for Collaboration with Upgrade Network:

- "General: Calendar – main festival & main conference (provide to others)"
- "ResArtis&Triangle – possibilities for interchange of our nodes through the residencies network, using upgrade network by the members of res&triangle for knowledge exchange, presentation, etc."
- "Article 19 and FreeMuse – We would like to collaborate in those cases when one of our member's freedom of expression is attached"
- "TEH – Artists exchange? Capacity building programmes"
- "New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights"
- "ICSC – Connect with members in global south (artists)"
- LA Net – Exchange opportunities and research for our latinoamerican nodes.
- TEH –interest in collaborating EU project managers in residency projects.
- AMA&ArterialNetwork – Intersecting and expanding the upgrade network in those territories.
- New Tactics/CVT – can provide knowledge, methodology, training and resources on vision, strategy and tactics; and collection of successful initiatives in art and human rights

IMPACTING DECISION MAKERS ON ARTS AND HUMAN RIGHTS, or....

Creating an International Coalition for Arts, Human Rights and Social Justice....

"Artists express and people listen. This is why artists can be considered dangerous in situations of repression. Yet, all people have the rights to free expression and free access to cultural expression. In this way we can see why artists and cultural workers need special safeguards."

Summary:

Influencing public policy can be important in order to make progress on issues and conditions concerning arts work linked to human rights and social justice issues. Relevant policy areas are much broader than "culture policy", and appropriate political levels range from the local to the international. Much value can be gained by experienced organisations sharing their knowledge and information and working together to identify key events, produce common texts, and create effective lobby campaigns.

Our focus encompasses arts, creative resistance, social justice and human rights.

Our tools are:

1. Sharing resources with others
2. Being resources for others
3. Strategizing on effective action
4. Responding to requests for help
5. Highlighting opportunities for raising awareness and influencing policies

Discussion:

The group started by defining 'policy':

Policy usually relates to some government or public authority level – whether local/city, state, national, international etc. It can include funding but is not limited to financial resources. It also includes decent working and living conditions and can relate to established rights enshrined in different types of conventions.

- o Policy really means different things in different contexts – for some people it is advocacy for arts and for others, using the arts to advocate or organise
- o Like other policy areas, cultural policies can relate to government or can they can come from the grassroots
- o In the EU, there is a trend to open up other policy sectors such as external affairs, development aid, climate change, social policy, employment policy, regional policy etc towards supporting arts and culture initiatives which further their goals.
- o The EU will adopt a common statement at the UN summit on the Millenium Development Goals in September 2010 in New York to include a new goal on culture as a vector of develoment. The new paragraph calls for all countries to have a cultural policy. However, many constituencies are not in agreement that the MDG's are desirable!

We then confirmed our common interests:

- * intersection between cultural policy and other policy areas, including human rights policy
- * integration of arts and social justice fields in order to impact on decision-makers – whether policy or media or others
- * identifying precise opportunities or texts, collecting arguments and evidence to create strategies to influence bureaucrats or politicians to improve or create policies
- * working together on cultural policies but from our different practices

The main problem was explained:

A big problem is awareness raising about the whole area, from the concept (arts + human rights), to the scale of the problems, to the actions needed.

At times, laws and conventions exist but what is lacking is their implementation.

Policies such as Russia's recent 'memory laws' would (alarmingly!) dictate how history is taught, learned and eventually remembered, thus is well within our scope of interest

A Charter for Journalists could improve how stories are covered, from which perspectives (eg the victims or the

persecutors?)

We are often forced to be reactive, working on last case-scenarios in the human rights field. We don't see proactive movement in human rights and arts, showing how they interact. We could identify some kind of protection mechanism from which people can advocate. A coalition would be a perfect vehicle for this. For example, Article 19 feels like a lone wolf with little influence because they have no direct roots in the art world.

Aims and a working model of started to emerge...

Taking a broad policy goal and bringing our experience to it

Taking a particular localized issue and make it broader

Learning from models of good practice

Creating or finding a non-governmental 'watchdog' to check on government policies as they are formulated, to monitor implementation of existing agreements.

Forming a pool of people who could comment, give advice, as well as bringing examples that we might not know of otherwise

Growing into a group of people from different fields to give the broad backing needed

Creating an open, transparent and searchable resource (texts, legal bases, examples of successful campaigns, instances where policies have been changed or adopted etc) on arts and human rights

Demystifying the policy field, sharing contacts.

Using flexible tools such as Base Camps, wiki's, or other ways to share information, create common texts, diffuse useful texts which others can use

Diffusing relevant information about events, campaigns, calls for help, conferences, seminars and training

Adding to a list of organisations active in these areas

Examples of Resources:

Art for humanity www.afh.org.za

"Impediments to Artistic Mobility in the EU", study by Richard Polacek analysing main obstacles and proposing realistic short, medium and long term solutions which should be done by the EU or its Member States http://www.on-the-move.org/documents/Pearle_report.pdf

Freedom of information advocates – outlines international position on freedom of information – has a website and list serve; anyone can post on it and it sends out alerts. If someone wants to send out a position they gather support from the various organisations who are part of the list serve. <http://www.foiadvocates.net/>

A position paper on Freedom of Information and the MDG's <http://www.foiadvocates.net/en/component/content/article/232>

MagNet – internet policy – connecting media activists on the grassroots level on regulation issues. <http://www.mag-net.org/>

"Domesticating international law", an online dialogue being hosted by New Tactics in October 2010, over a 7day period

Autumn 2010 meeting of the Latin American Red Network of Art for Social Transformation (see the 2009 blog here: <http://artforsocialtransformation.blogspot.com>)

"The Fourth Pillar of Sustainability, Culture's essential role in public planning", Jon Hawkes, for the Cultural Development Network <http://www.pimaculturalplan.org/pcc/pdfs/CulturalVitality-FourthPillar.pdf>

Article on mainstreaming culture 'New EU Deal for Arts and Culture' http://www.relais-culture-europe.org/fileadmin/fichiers/6_Forum_Culture_Europe/Pour_une_europe_de_la_culture.pdf see page 12 in french or p 52 in English, or

Actions agreed...

- * the group agreed to form an informal coalition, The International Coalition on Arts, Human Rights and Social Justice.
- * A "group" for exchange of information was created on the freeDimensional site
- * Discuss with the Ford Foundation and others* to invite a strategic group (funders, press etc) to talk with the

Coalition

* * for example, the Council of Europe's 'Culture Watch'; INCD (International Network for Cultural Diversity); UNESCO; IFACCA (International Federation of Arts Councils and Cultural Agencies); the EU Culture Platform 'Access to Culture'; the EU Culture Platform for an Intercultural Europe; the European Cultural Foundation, others....

—

5.

ARTISTS IN DISTRESS

This session was mainly an exchange of experiences and resources relevant to organisations and individuals that seek to assist artists in distress. The discussion dealt with economic, logistic, social and security issues that are often part of the process when assisting artists in emergency situations.

International Cities of Refuge Network ICORN

ICORN has a distress fund for writers, but it is reserved for writers that have already been invited to an ICORN city. The (emergency) distress funds are usually disbursed in bulks of 2-3 thousand US dollars. These grants are paid out by the ICORN secretariat and typically reimbursed the ICORN city which is receiving the writer. Some examples of how the distress fund could be used:

- moving personal belongings of writer from home country to host city when writer cannot bring them with him/her when leaving home country
- to pay for living costs when writer has had to quit job before leaving country and still has to stay there until all the conditions are right for departure;
- to assist in paying for living cost of family members who relied on writer for income, typically elderly parents
- excess luggage charges; refugees tend to travel with more than 20k (the limit) and writers have books (heavy!);
- when it takes a long time for a visa to work out, the fund can pay accommodation in the departure city/region or transit location;
- they may have debts in their home countries which have to be paid before departure (some countries will not allow people to leave if they still have debts)

Whereas ICORN has never used the distress funds to pay a ransom or a fixer, there is not always the possibility to control how the money is spent after it is transferred; there are a lot of pressures on people who are forced to leave their home countries.

Freemuse - Freedom of Musical Expression

Freemuse does not have an established distress fund, but have been operating on a case-by-case base. In some instances, Freemuse has been able to raise smaller grants and funds from their own coffers or from partner organisations.

freeDimensional

freeDimensional's Creative Resistance Fund for Culture Workers-in-Distress is currently being developed. To read more about it, see the specific appendix on the creative resistance fund.

Visibility of distress funds

The group also discussed how visible, public and accessible distress funds should be in the 'targeted countries' as well as online, considering the delicate (security) situation the artists often find themselves in.

We all agreed that there is a fine balance between informing the 'arts and human rights community' and create visibility about opportunities such as distress funds without raising expectations and demands beyond what is realistically possible.

freeDimensional, does not intend to publicize or make their newly established distress funds public or online in the initial phase, as they would first like to see how the mechanism will work. Therefore, initially it will be by word of mouth among trusted nominators and human rights partners.

ICORN and Freemuse follows a similar principle, and there was general consensus that application systems need to be more formalized and uniformed as the different 'distress funds' become more and more visible – and thereby prone to scrutiny.

When to announce that an artist is in distress

The group also discussed the strategic nature of when to announce or publicize the distress being experienced by an artist (or anyone); for example, if imprisoned, it would be necessary to work with various diplomatic and media partners to create a broad, yet focused campaign that can feasibly result in the person's release.

The group shared successful and less successful experiences of high profile 'publicity', for example where the artists in distress has managed to attend international conferences, meetings and diplomatic gatherings. Such high profile 'publicity' inevitably puts the artist in much greater danger should he/she return to his/her home country after the conference or gathering.

Alam Zeb (comedian) is an example of a network solution in that there were many actors involved (not one single organization took responsibility), but it still worked out. This example engaged online communities, communities of practice (performing arts) and refugee, psycho-social, education, and legal actors on the ground in Kuala Lumpur, Malaysia. Look for SRLAN link, which is part of FAHAMU refugee.

Cross validation / checking

The group also highlighted the importance of obtaining cross/validation from relevant partners on the ground before releasing distress funds / emergency grants. There was consensus of the significance of finding 'resource persons' who know the local environment and context extremely well and has experience with artist/media workers in distress.

People on the ground that can help verify or validate a given case could be:

- Local or international professionals with a technical (arts) expertise,
- Local and international partners (academics?) with substantial insight in the religious, ethnic and/or political conditions in a given country.
- Local or international artists on the ground
- Local or international media professionals/journalists on the ground
- Media centres
- International PEN's Head Office and 'Writers in Prison Committee' (WIPC)
- PEN's national centers

The group also discussed the danger of using 'references' in conflict situations and in politically polarized contexts; sometimes allegiances shift, so 'previously' obvious 'validators' (references) can no longer be trusted and can be directly counterproductive.

This was followed by a discussion of Malcolm Gladwell's book: 'Tipping Point' that talks about three archetypes of 'connecting' people (e.g. Mavens)

Critical Dialogue – sharing experiences

freeDimensional also shared their experience with facilitating a critical dialogue event with two people - an exiled playwright from the Democratic Republic of Congo who was successful in evacuating his 8 member family; and an environmental activist from Congo-Brazzaville upon his arrival as exile in New York City. Here's how it worked:

FreeDimensional was considering how to help an environmental activist from Congo-Brazzaville, Christian Mounzeo. Christian had left his country to speak at a conference in France. Due to the mounting threats he was receiving, he opted to stay away for a while to let things cool down. By the time I met him in New York he was admittedly suffering depression and was very anxious about the looming decision of whether or not to evacuate his family.

At the same time, freeDimensional was working with Pierre Mujomba, a playwright from Congo-Kinshasa, who had successfully evacuated a family of eight after the staging of his play, *The Last Envelope*, resulted severe harassment.

Initially it was not clear whether these two guys had anything at all in common (apart from their geographical origins) but freeDimensional believed that there could be an exchange of tactics, advice and solidarity. We convened Pierre and Christian for a weekend at Ledig House, a literary residency in New York state.

The results were so powerful that freeDimensional opted to repeat this new retreat model with two women writers from Asia, Taslima Nasrin and Ma Thida. Amongst their debate topics were - which is worse - exile or imprisonment. Taslima has been bounced around Asia and Europe for over 15 years since she received a fatwa in her native Bangladesh for her candid writing on women's rights and sexuality. Her entire family live in exile and she has no hope of returning home. Ma Thida was detained for over five years for writing simple stories that inspired a young generation in Burma. As an example, she detailed the onset of pulmonary tuberculosis that stemmed from living conditions in her prison cell. She also mentioned how excited she is to be going home soon after her fellowship at a local university soon expires.

Link to distress funds and other support for artists in distress:

<http://freedimensional.ning.com/page/resources-1>

Capacity building

"It is only as we develop others that we permanently succeed."

Harvey Samuel Firestone, Firestone Tire and Rubber Company

On-going capacity building in administrative and managerial expertise is necessary for the long-term survival of cultural networks and organisations. Although a variety of training interventions exist, they tend to be ad hoc with little opportunity for on-going mentoring of younger professionals. If a model for training could be developed that included this, it could be rolled out with great effect within the network of networks.

Many of our networks and organisations require on-going capacity building and are interested in deepening the processes and using resources to do this, within the network of networks represented in this group.

Many professionals in the cultural field have grown into their work out of passion but lack specific skills. Simultaneously, there is a generation of practitioners who have developed context-specific knowledge and skills that would benefit newcomers. While there are a lot of training opportunities in the cultural field, they are mostly ad hoc seminars and courses that don't allow for on-going support which would ensure a more long-term, sustainable impact on people's professional career-paths.

It was suggested that a model of "training trainers" could be developed, which would allow for enhancing capacity of managers to organize and develop appropriate educational materials, and thus disseminate knowledge into their organizations. This would help to entrench useful skills and allow for best practice models to be replicated and maintained, particularly if a mentoring system could be included.

Transcontinental capacity building programmes could help create long term partnerships between our networks and enable young cultural operators to learn skills, but at the same time confront different cultural contexts.

Before planning such possible concrete collaborations, it is necessary for each of our organisations to define the needs of our young cultural operators. From this basis, a project model or template, could be developed in collaboration.

Actions:

- Members of the group to define the primary training needs of their organizations and/or networks and to email these to the others.
- Via email discussion, to identify the most pressing needs and consider how to proceed with building an appropriate training template, that could form the basis of an inter-network project.

Members of this group included:

Katharina Trabert – Trans Europe Halles. katharina.trabert@gmail.com

Amy Walker – Triangle Arts Fund. amywalker@gasworks.org.uk

Nicky du Plessis – Cultural Radius. nicky@culturalradius.co.za

Air Manuporn Luengaram – Arts Network Asia. airmanuporn@artsnetworkasia.org

7.

ON MOBILITY AND VISA ISSUES

The group met to discuss what they understood to be the main visa issues affecting mobility amongst the arts and the human rights fields. At the meeting they took as a starting point the research carried out by Freemuse ("Visas/the discordant note. A White Paper on visa issues, Europe & artists' mobility"), and went on to look at other organisations or bodies working on this and carrying out research, and to discuss various solutions and potential opportunities for collaboration.

Discussions started from the research carried out by Freemuse on visa problems regarding artists mobility at music events in various countries. They had solicited evidence from various stakeholders on visa challenges and how these have impacted on their work. The resulting report (in the form of a White Paper) gives some categorization of the issues and some potential solutions. The research is based on the Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions (http://portal.unesco.org/en/ev.php-URL_ID=31038&URL_DO=DO_TOPIC&URL_SECTION=201.html) and has reference to Richard Polacek's study for PEARLE, IETM and the Finnish Theatre Information Centre as well. http://www.on-the-move.org/documents/Pearle_report.pdf The Polacek study also looks at non-EU citizen artists in the EU. The Freemuse report is receiving positive feedback, however perhaps its impact could be enhanced with the additional of more direct legal references to statutes or legislation that are being contravened. Perhaps using a more formal legal language might increase the credibility and legitimacy.

The group also looked at the approach of Res Artis, which has been gathering information informally from meetings and so on. They have learned of different strategies, such as those used in Asia - where organisations are using tactics such as getting people into their countries through other countries etc, which could be shared. Res Artis is now trying to collate these strategies but they feel that policy needs to be developed and that the important thing is to identify exactly to whom to address these issues. It was agreed that there needs to be an collaborated international approach.

In sharing experiences of visa issues it was soon noted that many different organizations are working in the similar area but in different ways; particularly when it comes to working with artists residencies. It was agreed that duplication should be avoided, and perhaps a document could be created that could pull all available activities, research and plans together - to "map" what is currently happening and where. Mapping of the issues could also be used to produce a comprehensive report or piece of research and the researcher Richard Polacek, who has done quite a lot of arts mobility research, could be used to do this. In his research he worked to make links between relevant legislation and the issues in order to offer solutions to the public authorities involved, both national and international.

It would be optimal to find an international body that would be influential enough to overcome national differences, and might be best linked to the UNESCO Convention on the Diversity of Cultural Expressions. ISPA does have some legal resources but these are available only to members. A coalition of lawyers suggested that actually the information could/should be best collected in the sector as in some cases, the tactics might not be strictly legal.

The EU has funded 4 'pilot mobility projects' for two and three years, and recently has funded 9 more. One of the original four is called PRACTICS <http://www.practics.org/>, and it aims to pilot arts mobility information centres in 4 countries and research suitable candidates for 3 more countries. PEARLE <http://www.pearle.ws/> - one of the PRACTICS members and the EU network for performing arts employers, has done a lot of work on this, has good expertise and much legal information

In parallel, the EU has set up a system (the Open Method of Coordination or OMC) to gather representatives of the 27 EU Member States to look at best practices in order to increase efficacy, and there is an OMC Group on Arts Mobility that should be issuing a report soon, but of course it will be restricted to the EU, although it may report on incoming artists.

The group agreed that there is a need for Africa/Africa and Asia/Asia work as well, which would be included in any report commissioned by the working group. The IOM is being used by ICORN in some ways, but there is no real sense of exactly what they could do for help. They might be open to discussing a proposed project but they mostly deal with permanent migration/immigration; and have a distinct way of working that might not be helpful to artistic workers.

The Council of Europe might be more useful (more countries than in the EU). There is also a committee in the European Parliament dealing with human rights pushing for embassies to give visa's to human right defenders, which could include cultural workers. There is a policy proposal that Elizabeth could distribute.

The USA does provide some funding through the Freedom House for human rights workers under the Rice administration. IFACCA <http://www.ifacca.org/> could also be interested in taking on this issue as their constituency is world wide and they have a good record with relevant research. The INCEN <http://www.incen.net/incden.html> could also take this up as an issue, as they have completed their mandate on getting the Convention on cultural diversity through and might be needing a new focus.

Although there seems to be a lot of work being done, it doesn't appear to be easy for African artists to work in Europe because of increasing difficulties with visas with UK. Gasworks have successfully registered with the UK Border Control to become a sponsor which means they can legally support a visa application. Although the process was complicated it has

been worthwhile in order to facilitate mobility of artists. There is an annual quota of artists, and this means that a different process for visa is required which has made things easier in the last 9 months. It is only relevant for non-Europeans.

Regional bodies could start the research before it goes to an international body. ACP (Africa, Caribbean and Pacific countries) has initiated a research on mobility and migration in their states; the African Union could be the appropriate body for Africa, and so on. Having a couple of experts in various regions who regularly deal with this issue, coming together to pool information, could be attractive to funders, or a collection of partners. Some money could be found to set up a small study working with groups of people in each region, to identify obstacles and how they could be overcome; reminders of legislation that need application; documentation of good practice; calling for procedures that could ease visa problems – practical and useful interventions that would help everyone.

AMA is looking for previous expertise in these areas and would welcome the chance to participate. Information about travel in Africa is being collated however, and would contribute to a bigger study, through co-ordinated efforts. There are various legal systems regarding tax and other financial issues that further complicate the issues across nations. For example, Israel has additional difficulties with people leaving the country, and even if there are occasional ways of getting around them, this is not always easy.

There are specific organizations dealing with refugees – European Council on Refugees and Exiles who also work with a coalition of lawyers, who are very helpful. There are also specific conventions dealing with asylum seekers, such as the Dublin Convention. Sometimes residencies are ignorant about these larger-scale conventions that might be applicable to their work, and so don't always understand implications of their actions in inviting people to come from various places. The range of mobility is quite large – from short term needs of artists residences to the different, long-term needs of refugees and exiles. The challenge is to find a way to generate information and solutions that is useful across the board. The central issue however, is the fundamental human right to move unimpeded, with different manifestations of this need. Gaining refugee status bring many rights but is therefore a complicated process as the authorities are concerned that people coming in on short-term visas may stay and claim asylum. However, evidence from ICORN suggested that in some cases, legislation can be changed for the better, with reference to contemporary Danish law and situation.

Possible Steps forward:

1. Collate the existing initiatives and research – in a spread sheet format perhaps – from within this group.
2. Ensure that these issues are put up on all of our websites.
3. Build a kind of Wiki on the subject which could be updated and better than producing a book.
4. On the Move newsletter/organization has funds to co-ordinate mobility resources in Europe, and perhaps they could take on this co-ordination; which would have the advantage of working with a body that has already started so many processes, and has a large area of foundational knowledge.
5. The Trans-Europe Halles “Changing Room” project did have a Wiki function that is very Euro-centered and could be extended and developed to be more useful internationally. On-the-move is in dialogue with TEH and other organisations/networks offering information platforms on mobility in order to plan how to operate more efficiently gathering information in one place.
6. The Res Artis video kiosk could gather useful anecdotes about mobility which could be channeled to various sources in support of exposing good ideas.
7. Council of Europe set up a body called Culture Watch, where there is a possibility to report possible contraventions of legislation within the collaborative forum. This body could also be supportive.
8. Practics – a three year project of Trans-Europe could help to provide updated information as well; and could be a useful model.

It was agreed that a small Think Tank of the people present would convene to initiate research on this subject, by doing the following:

- Make a list of all other organizations also involved
- Make a list of other organizations that could be lobbied on the subject - Create a letter jointly to send to this group to inform them
- Mary Ann and Nicky co-ordinate to write letters and approach the various bodies already working on this to elicit

support, suggesting different projects to see who will take this up

- There could also be various subjects suitable for post-graduate study
 - To disseminate information beyond these groups.
-

Cultural Network's Coalition for Air Mobility

Starting from a mapping of where are our current financial resources come from, the intention was to proceed to defining which could be new ways of making artistic mobility possible and came up with a great idea.

Premise

Most of our networks are concerned with mobility of artists and cultural workers. Mobility is an important cost factor in all our projects.

Idea

As a coalition of networks and organisations promoting independent culture in 4 continents we could represent a significant and very interesting partner for an airline consortium. In exchange, we offer them a series of benefits, which will improve their image and reputation as socially engaged enterprise. The proposal shouldn't produce additional cost for them as we will use their free seats.

Methodology

1. Every participants of the working group writes a first project draft – 15th August;
2. Reduce the four project drafts into one – 30th August;
3. The draft is shared with the respective networks and organisations;
4. Researching and discussing funding possibilities for the involvement of an expert/mediator with our boards – 15th September;
5. Mapping of the mobility needs and benefits of our networks/organisations as well as mechanisms, needs, regulations etc of airlines. – August - November;
6. Finalising the proposal with an expert able to mediate between the cultural and the business sector – early November;
7. Presentation of the proposal at the Mobility think tank on 27/28 November in Tangier, Morocco.

Some details

to open the negotiations with the airline we need to involve a very competent expert familiar with the business lingo. He will communicate to the airline all of the benefits that the collaboration could bring – We will need to pay him to research all legal and financial conditions and possible obstacles of such a collaboration;

there have been attempts of small collaborations between the cultural sector and airlines. We don't yet know about success stories where the cultural actors have tried to build the partnership on the benefits it could bring to the airline.

the collaboration will need to be built on a specific project that can be sold as a story to the aircompany and its clients. From the activity stories can be produced for the airlines on board magazine.

Working group and contacts:

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Katharina (Trans Europe Halles) katharina.trabert@gmail.com

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APPENDIXES

9. COMMUNITY MAPPING (RESOURCES)

10. CREATIVE RESISTANCE FUND

9.

COMMUNITY MAPPING (RESOURCES)

Place Stories (Feral Arts, Australia) <http://ps3beta.com/map>

POV (Point of View) Flag Wars Interactive maps of three cities related to gentrification http://www.pbs.org/pov/flagwars/special_tale.php

Zuni A:shiwi Map Art Project, A:shiwi A:wan Museum and Heritage Center (art, language and place name project) <http://www.ashiwi-museum.org/mapart.html>

Stalled Development in Brooklyn <http://www.stalleddevelopment.com>

Mondo Bizarro, I Witness Central City (story mapping in New Orleans) http://www.mondobizarro.org/blog/?page_id=7

Appalshop, Thousand Kites (prison mapping and image bank, also mapping stories) <http://www.thousandkites.org>

You Are Not Here ("an urban tourism mashup") <http://www.youarenotthere.org>

New Tactics in Human Rights <http://www.newtactics.org>

Tactical Technology Collective: Maps for Advocacy <http://www.tacticaltech.org/mapsforadvocacy>, Visualizing Information for Advocacy <http://www.tacticaltech.org/infodesign>

Worldmapper <http://www.worldmapper.org>

The Providence Plan (Rhode Island) does a lot of multi-layer mapping <http://www.provplan.org/Matriarch/MultiPiecePage.asp?PageID=49&PageName=InfoDataTheMapper>

Pittsburgh Bike Map <http://bike-pgh.org/campaigns/commuter-bike-maps>

Place + Displaced, Fractured Atlas (should have map in fall 2010), http://www.fracturedatlas.org/site/advocacy/place_displaced

Other Resources:

An Atlas of Radical Cartography <http://www.an-atlas.com>

Center for Urban Pedagogy <http://www.anothercupdevelopment.org>

OverMemory project <http://overmemory.digitalartlab.org.il/>

10.

CREATIVE RESISTANCE FUND

freeDimensional's Creative Resistance Fund for Culture Workers-in-Distress

Each year, hundreds of activists and culture workers are violently assaulted for pursuing their ideas of social change: as community leaders they lose their jobs, face arbitrary imprisonment, and suffer violent attack for speaking truth to power. When persecution is at its worst, these individuals often seek safe havens to escape dangerous situations at home. Since 2005, fD has assisted over 50 individual activists and culture workers access safe havens and other distress resources. In 2009, fD helped 15 individuals, but there were just as many that ended up on our waiting list due to insufficient human and technology resources. Right now, our waiting list includes an Eritrean visual artist, a Pakistani composer, a young Iranian theater director, an Ingushetian journalist, and an Uzbek photographer. Our goal for 2010 is to double the number of culture workers and activists we are able to help through the Distress Services program.

As part of a wider strategy to scale up our Distress Services in 2010, freeDimensional seeks to experiment with deploying a strategic distress fund. The 'Creative Resistance Fund' would be used strategically and sparingly to remove barriers to accessing existing resources that could come to the aid of a victim of work-related persecution. For example, covering travel or visa expenses to allow a culture worker-in-distress to travel to an art space that has offered creative safe haven, paying for urgent psychological care that would enable a victim of persecution the mental health needed to take the next step, or assisting with the cost of language courses that would empower an exiled culture worker to pursue his or her craft in a new context.

fD works by unlocking and redistributing existing resources and does not want to lean too heavily on its distress fund. For this reason, deployment inaugural Creative Resistance Fund would be kept to a minimum and used only with the approval of the Creative Resistance Fund committee, made up of the Executive Director and two-three board directors. Furthermore, 2010 would be seen as a pilot year for the fund, to test its effectiveness and whether fD is able to use it to the sustainable benefit of its Distress Services recipients. A mid-term and year-end evaluation would track the usage of the fund and its impact.

CONTRIBUTORS

11. CONTRIBUTORS

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Arterial Network

Africa Arts Institute

Triangle Arts Trust

Res Artis

International Cities of Refuge Network

Trans Europe Halles

New Tactics in Human Rights

freeDimensional

Emerging Art Space Support Initiative

The Upgrade, Mamuta at the Daniela Passal Art and Media Center

Arts Action Research

International Network for Contemporary Performing Arts (IETM)

Young Arab Theatre Fund

Art Moves Africa

International Coalition of Historic Site Museums of Conscience

Latin American Network of Art for Social Transformation

Arts Network Asia

Arts & Democracy Project

Article 19

National Association of Latino Arts and Culture

Freemuse - Freedom of Musical Expression

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Thanks for reading!

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